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THE SLEEPING CHILDREN FROM THE MONUMENT BY CHANTREY IN RICHFIELD CATHEDRAL.

SIR FRANCIS CHANTREY AND HIS WORKS.

I.

WE have been anxious to present to our readers some notice of the life and works of the great sculptor whose recent sudden death has caused so much grief to the lovers of British art.

In collecting from various sources the materials necessary for our purpose, we have found some trifling discrepancies in the details respecting his early life, and we cannot vouch for having in every case chosen those which are the most consistent with truth, though it has been our endeavour to do so*.

It will be seen that the individual who has been so long and so justly celebrated as the most eminent sculptor that the English nation has produced, was not exempted in his early years from the difficulties and discouragements which so often beset the path of genius. Let the example of his persevering diligence stimulate those who are labouring unheeded and unknown in a path which they feel to be one that leads to real excellence.

FRANCIS LEGGITT CHANTREY† was born on the 7th of April, 1781, at Norton, a pleasant village on the borders of Derbyshire, and about four miles south of Sheffield. Within the last forty years there stood on the lawn of Norton House, the ruins of an ancient *chantry*, from which it has been assumed that the surname of the sculptor's family had been originally derived. This may be only a mere fancy, but it is certain that his ancestors had been long settled in and about Norton, the name being of early and frequent occurrence in the church register. Their rank in life was humble: the father of Chantrey was a carpenter, who also rented and cultivated a few fields; besides which he owned some land at a distance, the old tenants of which used to make favourable mention of the goose-pie which Dame Chantrey was wont to produce on the rent-day.

The farm-cottage, in which Chantrey was born, still exists in a modified state, as does also the village-school at which he acquired the rudiments of knowledge. He was deprived of his father very early in life, and being an only child, was educated by his mother with much tenderness and solicitude. Education and agriculture occupied him till his seventeenth year. During his leisure hours his favourite amusement was to make resemblances of various objects in clay, and on churning-days to mould his mother's butter into various forms, to the great admiration of the dairy-maid. But his affection thus early shown for art, was but a matter of amusement—he calculated as little on the scope it presented to the ambition of genius, as he was unconscious that it was the path which nature had prepared for his fame.

About this time, according to one authority, he became weary of the pursuits of his forefathers, and resolved to study the law, under a respectable solicitor at Sheffield. Whether this was his own choice, or that of his relations, we do not know; or whether, according to another authority, he was placed with Mr. Ebenezer Birks, in Sheffield, in order that he might become a grocer, is also uncertain; but it matters not, for another destiny awaited him. To unforeseen circumstances, we owe much of what we are willing to attribute to our wisdom; and certainly, to such circumstances in the life of Chantrey, do we owe whatever delight we have received from the productions of that artist.

The day named for commencing his new profession arrived, and, with the usual eagerness of youth for novelty, he reached Sheffield a full hour sooner than his friends

had appointed to meet him. As he walked up and down, the street, expecting their coming his attention was attracted by some figures in the window of one Ramsay, a carver and gilder. He stopped to examine them, and was not without those emotions which original minds feel in seeing something congenial. He resolved at once to become an artist, and, perhaps, even then associated his determination with those ideas and creations of beauty from which his name is now inseparable. What his friends thought of his sudden resolution it is useless to inquire, they listened to his request, and bound him for the usual term of years as an apprentice to Ramsay.

The labours in which Ramsay employed him were too limited for his powers: his hours of leisure were therefore dedicated to modelling and drawing, and he always preferred copying nature. He had no other idea of style but that which nature supplied; he had his own notions of art and of excellence to rough hew for himself, and the style and character he then formed he afterwards pursued with success. These speculations were much more pleasant to him than to Ramsay, who, incensed either at the enthusiasm with which they were followed, or the success with which they were executed, defaced them, and ordered all such labours to be discontinued in future. For this conduct it was difficult to find either an excuse or a parallel.

During the intervals of his ordinary labour, Chantrey was not found amusing himself like other young men: he retired to a lonely room in the neighbourhood, which he hired at the rate of a few pence weekly, and a light was always to be seen in his window at midnight, and frequently far in the morning; for there was he employed in working at groups and figures, with unabated diligence and enthusiasm. Of these early efforts little is now visible, except the effect they wrought. His mother took great delight and interest in the secret labours of her son, and lived long enough to see him rising to the reputation he deserved. Chantrey had passed nearly three years with Ramsay, when his clandestine labours began to attain notice. Judicious counsellors seldom fall to the lot of early genius, and many of Chantrey's friends, in the warmth of misjudging zeal, wished to obtrude him on the world before his talents were matured, or his mind disciplined. Others of more discernment confirmed him in his natural and correct notions of art, and directed his enthusiasm. Among these was Mr. John Raphael Smith, mezzotint engraver and portrait painter, who, being himself a man of talent, soon discovered the young artist's powers, and took pleasure in directing the efforts of his genius. To perpetuate the memory of this kind instructor, Chantrey subsequently executed one of the finest busts that ever came from his hands. From a statuary of some talent, (the same who executed the two small figures that stand in the niches on either side of the doors of the Sheffield Infirmary,) he also obtained some instruction in the manual and technical arts of modelling and carving in stone.

We must here interrupt the course of our narrative, in order to give the full notice it deserves to the monumental figures which appear in our frontispiece; and which were executed at a time when Chantrey had surmounted his early difficulties, and was newly made an Associate of the Royal Academy.

The monument was executed in memory of the two infant children of the late Rev. William Robinson; and was exhibited in the Royal Academy, in the year 1817. Were we to detail the notices of the effects produced by this affecting group, upon some of the female visitors especially, they would appear greatly exaggerated; those, however, who have seen the figures will readily imagine from their own emotions, how affectingly they must appeal to the tenderest sympathies of parents, and especially of bereaved parents.

* For the early passages in the life of the sculptor, and for several judicious remarks, we have to acknowledge our obligations chiefly to a well-considered and well-written critical notice which appeared many years ago in *Blackwood's Magazine*.

† From a copy of the register of Chantrey's baptism, given in the *Gentleman's Magazine*, it appears that Leggitt was not his baptismal name, and that the house at Norton where he was born was called Jordanthorpe.

These figures form one of the chief attractions to visitors to Lichfield Cathedral. The monument is situated at the eastern extremity of the south aisle, and bears on the pedestal, for its sole inscription, the following line, from MILTON,

Oh, fairest flowers! no sooner blown than blasted!

The monument is so placed as to be relieved against a slab of black marble, reared on the wall behind to the memory of the late Rev. William Robinson himself,—whose funeral memorial is thus made to form a dark pyramidal back-ground to the tomb of his own children. The figures on the monument are of the size of life. They represent the two sisters lying asleep in each other's arms in the most unconstrained and graceful repose. Never was sleep and innocence and artless beauty more happily expressed than in those beautiful and breathless images of death. The idea of *pale*ness even in marble is retained on the countenances, and there is something in their whole appearance that tells of a sleep too still and deep for that of living beings. "In the midst of the greatest stillness, there are suggestions of a struggle ended and an anguish passed away." They were placed in the exhibition by the side of the Hebe and Terpsichore of Canova, and we are told that the goddesses obtained few admirers compared to them. So eager was the press to see them, that a look could not always be obtained; mothers stood over them and wept; and the deep impression they made on the public mind must be permanent.

The following remarks by Mr. Britton, were penned in Lichfield Cathedral, with the monument immediately before him.

This memorial may be regarded as original in design, and tasteful in execution; and, as calculated to commence a new era in our national monumental sculpture, must be viewed with exultation by every real lover of art. From the demise of Henry the Eighth to the beginning of the present century, the sculpture of this country has rarely presented anything admirable or excellent. It has either exhibited a vulgar imitation of vulgar life, in monstrous costume, or tasteless copies of Greek and Roman models. The present age, however, is likely to acquire a better, and indeed a good character, and prove to surrounding nations, that while Britain is justly renowned for science, commerce, and arms, she boldly and confidently prefers a claim to competition with former ages in her artists. Some departments have certainly failed, either for want of talents or for want of patronage; but the sculptor is now publicly employed and publicly rewarded; and if something truly English, original and interesting is not produced, we shall still have cause to attribute the failure to the ungenial climate of Britain, or the want of talents in our countrymen. In traversing the abbey church of Westminster, and that of St. Paul's, we look in vain for tasteful and apposite English sculpture. Almost every subject is disfigured by unintelligible emblems, mythology and allegory; and crowded with lions, fames, and angels. It is time this incongruity of composition, this violation of taste, be avoided, and that a little of nature, of Shakspeare and of England be substituted in the place.

To appreciate Mr. Chantrey's monument fully and justly, we should inquire what has been effected by the sculptor; what is usually done, and what the art is susceptible of. The Egyptians, Greeks, and Romans have certainly left behind them many works of peculiar beauty and excellence; they have also bequeathed to us many pieces of inferior workmanship. In the former we readily perceive their reference to nature as a prototype; and in the latter, the presumptions of art. It is thus with sculptors of the present age: most of them are wholly educated in the school of art—in studying and copying from the antique; whereas the greatest masters of the old world sought beauty of form and truth of expression in the inimitable and diversified face of nature. Hers is an unerring and unmannered school; it is untrammelled by laws and regulations: every student may readily obtain admission into it, and freely pursue the bent and energy of his genius. From this school arose the artist who executed the monument now under notice: he looked at living models and English forms for prototypes; and has skilfully extracted from the shapeless marble the resemblance of two pleasing female figures. These, however,

are not common-place forms, nor imitations of Venuses, Graces, or Hebes; but they faithfully and feelingly resemble the persons of young and lovely maidens. These are represented as lying on a couch; the head of the eldest impressing the downy pillow, and that of the youngest reclining on the other's bosom. One of its arms is beneath her sister's head, and the other extends over the body. In one hand is a bunch of snow-drops; the blossoms of which are apparently just broken off, but not withered. The faces of both incline towards each other with apparent affection—the eyelids are closed, and every muscle seems lulled into still and serene sleep; all the other bodily members partake of the same serenity and repose. The arms and the legs, the fingers, and the very toes, are all alike equally slumbering; the drapery is also smooth and unruffled, and is strictly in unison and harmony with every other part of the design. The whole expression seems to induce silence, caution, and almost breathless solicitude in the observer. A fascinating and pathetic sympathy is excited; at least, these were the effects and sentiments produced on myself in contemplating it alone, and towards the close of day. Analyzing it as a work of art, and endeavouring to estimate its claims to novelty, beauty, and excellence, I must own that all my powers of criticism were subdued by the more impressive impulses of the heart. With these sensations, and with mingled emotions of admiration at the powerful effects of English art, and the appeals to nature, through this medium, I was turning away from the pleasing group, when the plaintive song of a robin, which had perched in the adjoining window, diverted the train of reflection, but touched another chord of the heart, which vibrated in perfect harmony.

The following little poems on these fair young sleepers are from the respective pens of Mrs. HEMANS, and the REV. WILLIAM LISLE BOWLES.

THE SLEEPING CHILDREN.

Thus lay
The gentle babes, thus girdling one another,
Within their alabaster innocent arms.—SHAKESPEARE.

FAIR images of sleep,
Hallowed and soft and deep!
On whose calm lids the dreamy quiet lies,
Like moonlight on shut bells
Of flowers in mossy dells,
Filled with the hush of night and summer skies!
How many hearts have felt
Your silent beauty melt
Their strength to gushing tenderness away!
How many sudden tears,
From depths of buried years,
All freshly bursting, have confessed your away!
How many eyes will shed,
Still, o'er your marble bed,
Such drops, from memory's troubled fountains wrung,
While hope hath flights to bear,
While love breathes mortal air,
While roses perish ere to glory sprung!
Yet from a voiceless home,
If some sad mother come
To bend and linger o'er your lovely rest,—
As o'er the cheeks' warm glow,
And the soft breathings low
Of babes, that grew and faded on her breast,—
If, then, the dove-like tone
Of those faint murmurs gone,
O'er her sick sense, too piercingly return,—
If for the soft, bright hair,
And brow and bosom fair,
And life—now dust—her soul too deeply yearn,—
O gentle forms!—entwined
Like tendrils, which the wind
May wave, so clasped, but never can unlink,—
Send from your calm profound
A still small voice, a sound
Of hope, forbidding that lone heart to sink!
By all the pure meek mind
In your pale beauty shrined,
By childhood's love—too bright a bloom to die,—
O'er her worn spirit shed,
O fairest, holiest Dead!
The Faith, Trust, Light of Immortality!

THE SLEEPING CHILDREN.

Look at those sleeping children! softly tread
 Lest thou do mar their dream, and come not nigh
 Till their fond mother, with a kiss, shall cry
 "Tis morn! awake! awake!"—Ah! they are dead!
 Yet, folded in each other's arms they lie,
 So still—oh look! so still and smilingly,—
 So breathing and so beautiful they seem
 As if to die in youth were but to dream
 Of spring and flowers!—of flowers! yet nearer stand!
 There is a lily in one little hand
 Broken but not faded, yet,
 As if its cup with tears were wet:—
 So sleeps that child!—not faded, though in death,
 And seeming still to hear her sister's breath,
 As when she first did lay her head to rest
 Gently on that sister's breast,
 And kissed her, ere she fell asleep:—
 The archangel's trump, alone, shall wake that slumber deep!
 Take up those flowers that fell
 From the dead hand, and sigh a long farewell!
 Your spirit rests in bliss;
 Yet ere, with parting prayer, we say
 Farewell for ever! to the insensate clay,
 Poor maid! those pale lips we will kiss.—
 Ah, 'tis cold marble!—Artist, who hast wrought
 This work of nature, feeling and of thought,—
 Thine, CHANTREY! be the fame
 That joins to immortality thy name.
 For those sweet children, that so sculptured rest,—
 A sister's head upon a sister's breast,—
 Age after age shall pass away,
 Nor shall their beauty fade, their forms decay
 For here is no corruption,—the cold worm
 Can never prey upon that beauteous form:—
 The smile of death that fades not, shall engage
 The deep affections of each distant age;—
 Mothers, till ruin the round world hath rent,
 Shall gaze, with tears, upon the monument;—
 And fathers sigh, with half suspended breath;
 "How sweetly sleep the innocent, in death!"

SKETCHES OF IRISH MANNERS
AND CUSTOMS.

II.

THE beggars in Ireland attract a great deal of attention from strangers, and are regarded with surprising *nonchalance* by the natives: they come in gangs—in droves,—in every imaginable degree of "looped and windowed" raggedness; yet generally speaking, hale, fat, and handsome; and personally cleaner than similar mendicants in England. I have only seen one woman who gave me any idea of destitution out of the hundreds that have come to our house. Their manners are very strange. Many of them open the house door, then open the kitchen door, walk in and sit down, and begin to talk. Some are content with opening the house door, and standing quietly,—now and then giving a little cough to attract attention; when they are spoken to, they beg without the servile whine of professional English beggars. If they receive a halfpenny they are grateful, if they are denied they generally depart civilly, but sometimes all the saints are called down against us. Their incursions into houses are carried rather too far. A boy one day opened the house door and crept up stairs. The servants at first thought it was my step, but not being satisfied they came to the sitting-room, where I was found quietly occupied; they then ran up stairs, and found the young gentleman in my bed-room, and he frankly confessed that he came for what he could get. As the master and the man-servant were out, he escaped with a good scolding.

They are considered very honest generally, and doors are left unlocked, and linen remains on the roadside hedges night and day with perfect safety; but it was a disagreeable adventure, and their noiseless approach with their bare feet makes their appearance often quite startling. Their language and manners are much better

than the English; but there is a difference between the beggar-men and the rag-men, if I may so call them; in dress they are pretty much alike, but one wears the tatters of poverty, the other of indolence. When first I came I was quite confounded at the intelligence and good manners we found under the rags; their minds and bodies were in good repair, it was only external dilapidation. A little old man, with a beard three weeks old at least, basking in the sun, his coat in shreds, and the brim and crown of his hat declining partnership, received a shilling or two for a little job he had done, with a bow and an air that was quite astonishing, and his "Sir, I thank you; sir, I am obliged to your honour," was uttered in a way that reminded me of what we hear of old French politeness,—he might have been the Chevalier de St. Louis selling his patés.

My rag-men and women do not seem to have a notion that they are not very respectable; a timely needle and thread would have set all right, but the women are not much addicted to stitchery, and the very late hours of the lower class in the morning keeps them running after time the rest of the day. An old farmer in our neighbourhood, of considerable means and reputation for skill, goes about in such a state of squalid raggedness, worse than many of the beggars, that for some time I wondered why he did not beg, and expected every time I passed him to see his crutch tucked under his shoulder, and his hat doffed for an alms. Not a bit,—the man is as independent as myself; but his wife milks her cows at 9 o'clock in the summer, and just gets up for the operation, and sent me word that after June she should milk at 12, and at 5, or 6, or 7, just as it might be,—so the milk, and the butter, and the husband's gear are all in a sad state. My next milk-woman made a great merit of milking before 9, which however she rarely does, and in all the houses and shops, the same morning dawdling is prevalent. They have a strange notion that milk cannot be too old before they churn, and made of such half putrid stuff no wonder the butter, bad at first, will not keep two days in an eatable state. Many goats are kept in our neighbourhood, and a good deal of goat-butter made: it was brought once to our house for sale; it was very white and uninviting, but the smell was less potent than the cow-butter beside it. I had not courage to make an experiment on the flavour.

The commissariat department is very perplexing at first. "Would yer honour be plazed to require any mate?" said a ragged Patlander one day, lugging along a sheep with so enormous a fleece that a little black face and four little hoofs alone peeped out, and they seemed very inadequate supporters of the mass. Not wishing to purchase a gentleman under so thick a disguise, we said we would see him the next day, when he was dead, and take half. Something disconcerted the plan; till there was an inquiry what Pat O'Lack was doing? "Oh sure, yer honour, he's selling a sheep." We sent down immediately; not a hoof was left, but he was going into the mountains to look for a sheep soon, and in the meantime we had to forage as we could. Beef is so scarce here that when they do slay a bullock I wonder it is not by tuck of drum. Veal is unknown hereabouts, except by an extraordinary practice of killing and eating the new-born calf under the name of Staggering Bob. I hear it is good, eating more like lamb than veal,—but I have not seen any, nor do I fancy it would be offered for sale at gentlemen's houses.

The meat here is most horribly killed and generally cut up hot, or if allowed to hang a few hours, it shares the room with the family, as there is not such a thing as a butcher's shop in the glens. One man has a dark hole in which he kills his beasts, and without a window or air gap of any sort, and where he locks the carcase up, which of course will not keep. We tried to persuade him to remove a stone or two, and put up a lattice, which he allowed would be a great advantage, but he has never

made the effort, and I dare say never will. For three months meat is scarcely to be procured in the mountain districts. The poultry-yard and the salting-pan are the great dependence, and woe to those who are not well provided against what is called the waur quarter: great quantities of poultry are reared in the cabins and brought round the country for sale and fattening, and to those used to shops and markets it is strange to see the distance they will trudge with a hen or a cock, or two or three chickens, a cargo worth from 8d. to 10d. Many have been greatly alarmed at being ordered to insert the quality and quantity of their poultry in the census papers, thinking some tax will be laid upon them, which will quite swallow up their small profits, and they are selling them off to avoid it.

I have wandered away from the beggars, and I must describe a very ragged old man who came to us one day begging: he was a hearty old fellow, much given to idleness and gathering, that is, collecting in an Edie Ochiltree pack, small contributions of meal and potatoes on which he and his motherless children subsisted; he was offered work, but declined under various pretexts, but at last took a silver bribe and set to work with some masons who were about our house, which he was well able to do and had done before. At one o'clock he wanted very much to go home, he was hungry; knowing he would never return, a plateful of meat and potatoes was given to him, and he was asked if that would do? "That will it, right well;" he then worked on awhile, watched his opportunity, and had nearly escaped to the road that he might go gathering: he was brought back, and assured that if he left his work before the other men he would receive nothing. The repetition of this threat from time to time kept him tolerably to his business, but with much murmuring, though he knew his day's labour would keep him and his family in potatoes for a week. He seemed to have a true Edie antipathy to exertion, but a love of liberty, and to be bringing up his children to the same, and there are too many of his faction. Many of the beggars first plant their own potato ground, and then take to the road and live upon their fellow-creatures till the crop is ready, and then return to dig. The uselessness of the children is very striking: every day in the spring we saw the mother and the grandmother, and perhaps the father, weeding and trenching up the potatoes, and whole droves of stout fat boys and girls from four to fourteen lounging about on the walls and fences, playing or fighting, as might be, without an idea of assisting in the labour. If they can, they go to a school, where discipline seems often rather more strenuously enforced than would be approved in England. Besides this uselessness their cowardice is very curious: at least we have met with odd instances strangely in opposition to the independence of English children.

Our dairy-woman lives a short quarter of a mile from us, an excellent, well-frequented, open road the whole way, but in the evenings no child will bring down the milk. Sometimes three or four come paddling down, protecting each other, and guarding the little pitcher; but generally they are afraid, and our servants have to fetch in, contrary to an express stipulation with the woman. The utter indifference to rain amongst the children, is another oddity—I do not mean in the execution of errands, but merely on their own account. I see almost daily four little children, from two to five years, whose parents have comfortable homes and fires for them, but bare-headed and in torrents of rain, with bare necks and arms, this group of remarkably pretty children continue their gambols with each other, with our dogs, or even alone, as perfectly careless of their soaked condition as my ducks.

The Irish are reputed servile in their manners to their superiors: they are much changed, or I see with different eyes, for I think them extremely and curiously independent: they never touch their hats or curtesy; they con-

tinue seated constantly, men and women, whilst I stand talking to them on business in my own house: they begin by asking more for everything than is fair, having determined what they will really take; and they are said often to make each other an offer before starting that they may with truth say they have refused such a price before coming to me. If their demand is altogether unreasonable and refused they go off in great displeasure, and frequently will return to the house no more. A woman said it was not worth her while to come out of her way to us with better fruit than that we refused, though she could not help passing within fifty yards of our door: this with a sure market would be nothing, or with any spare money; but with a very precarious sale, and not a penny before them, it is very strange. There is so little money circulating, that if we send for two or three shillings' worth of anything in the morning, in the evening, or the next day at furthest, comes a note—"Dear sir,—Will your honour be pleased to settle my little account?" Even in great shops in large towns we were asked, in a very peremptory manner, for payment of some carpets and woollen furniture within five weeks of its arrival; and another shop in great business intimated a desire for payment ten days after the goods had been received, knowing perfectly well that from the awkward communication we could only pay one day in the week. Ready money is indispensable here: not one of our small venders can give one penny of change, and we are obliged to be fully prepared, which is rather troublesome. Our practice of receipts for everything surprises them: they send an old woman or a little child to receive their money, and doubtless think it very hard that we insist upon the creditor himself appearing with bill and receipt before we part with our coin.

The Irish will not rob, but they have no objection to cheat and over-reach, which they do very successfully for a time with strangers,—extremely indebted for their success to the number of people bearing the same name, for it is exceedingly perplexing amongst the many Mc Donnells, Mc Aulays, Mc Alisters, Mc Elherens, &c., &c., with whom one is concerned, to put Nats, and Mats, and Pats to the right persons. Having engaged to send a quantity of goods a certain distance for 2s. per cwt., by some ingenious manœuvring and shuffling of namesakes and allies we paid above 10s., per cwt. perfectly aware we were cheated, but unable to extricate ourselves. Michael and Patrick and Donald all protested so vehemently that it was all right, and that "they would take legal measures against our honour's honour" if we did not pay each and all, that the usurious demand became the least evil. A written agreement to be sure would have secured us; but who thinks of such a thing with a carrier of excellent repute till experience has proved the necessity of the precaution?

HAS THE MOON ANY INFLUENCE ON THE WEATHER?

It has been remarked by M. Arago, a distinguished French philosopher, that in the question whether the moon has any influence on the weather or not, there are two opposite opinions. The great mass of the people, including sailors, boatmen, and most practical farmers, entertain no doubt whatever of the influence of the moon: whether the change of the weather at the full-moon, new-moon, or quarters, will be from fair to foul, or from foul to fair, few of them venture to prognosticate beforehand; but most of them think that a change of some kind will occur at those epochs. On the other hand, astronomers, and scientific men in general, attribute this opinion to popular prejudice; finding no reason in the nature of atmospheric tides for believing that changes should take place on one day of the lunation, rather than on another.

Under these circumstances Arago, and other scientific men on the Continent, have carefully examined the observations which have been made on the weather in different years, with a view to discover whether any particular kind of weather takes place on the days of new and full moon. The first feature to which they have directed their attention is that of

Rain. There are three pairs of periods, if we may use the term, in which the moon's influence may be compared; 1st. New moon and full moon, or the times when the moon is respectively nearest to and farthest from the sun; 2nd. Perigee and Apogee, or the periods when she is respectively nearest to and farthest from the earth, in the course of the monthly revolution; 3rd. North declination and south declination, or the times when the moon remains the greatest and the least number of hours, respectively, above the horizon in one day. The conclusions of Arago and others have been drawn principally from these several epochs. Dr. Mädler, of Berlin, made observations on the moon six times a day for sixteen years; from which he found that a somewhat less quantity of rain and snow falls at Berlin, while the moon is in apogee, than when in perigee.

Professor Schübler, of Tübingen, made a series of observations on the weather for the long period of twenty-eight years. He found, that in twenty years there had been 3066 rainy days, of which 1609 had occurred while the moon was increasing, *i. e.*, passing from new to full; and 1457 while the moon was waning, *i. e.*, passing from full to new. The greatest number occurred between "first quarter" and "full," and the least number between "last quarter" and "new;" the other two periods being almost exactly equal to each other. As most of the years, when taken individually agreed pretty well with the combined result, it led to a tolerably safe conclusion, that in central Germany there is more probability of rain a little before full moon than a little before new moon, in the proportion of six to five. Schübler then varied his calculations, taking the actual day of "new," "full," &c., instead of periods of seven or eight days each. He found that in twenty-eight years, there had been 148 rainy days on the day of new moon, 156 on the day of the first quarter, 162 on the day of full moon, and 130 on the day of the last quarter, from which it appears that the day of full moon has been most subject to rain of these four; but he also found that at about half a week before full moon the chance of rain was still greater, and exceeded that of every other day in the lunar month.

M. Poitevin, at Montpellier in France, arrived at results different from those here indicated. He found, from ten years' observations, that at new moon there was one rainy day out of four, at first quarter one out of seven, at full moon one out of five, and at last quarter one out of four. Here we see that at Montpellier it rained more frequently on the day of new than of full moon; whereas a contrary result was observed in Germany. M. Pilgram, from observations made at Vienna, found that if there were 26 rainy days at new moon, there would be 29 at full moon, a result pretty well agreeing with that of Schübler. An extensive series of observations, made at Geneva for a period of thirty-three years, shew that the number of rainy days in that city, at the four epochs of the moon's age, are—new moon 123 days, first quarter 122 days, full moon 132 days, last quarter 128 days. Here the number is greater for full moon than for new, as in most of the other series of observations. But when actual quantity of rain is considered, instead of the mere number of days on which some rain may have fallen, a result is obtained which overturns any conclusions drawn from the above results; for if the quantity of rain which fell on the days of new moon be represented as 432, the quantity at first quarter was 430, at full moon 416, and at last quarter 369; thus showing that more rain fell at new

moon at full moon, although there seemed to be a greater probability of some rain falling at full than at new.

Dr. Marcet examined these Genevan observations, with a view to determine whether a change of weather is more liable to happen on the four principal days of the lunar phases than on other days. But this expression, "change of weather," is in common parlance, taken in a very vague and indeterminate sense; and it therefore becomes necessary to give some precise meaning to it. Dr. Marcet limits the term to a change from clear weather to rain, or from rain to clear weather; and does not use the term unless the weather has been steady during two days at least. For example, a week has passed without rain; it rains on the eighth day, and on the ninth the weather is again fine; in this case he would not speak of a change of weather. So also if it has rained for five successive days, the sixth and seventh must be clear in order to constitute what he would designate by this term. Under these limitations of the expression "change of weather," Dr. Marcet found that in thirty-four years there had been 1458 such changes at Geneva, of which 54 occurred on the days of new moon, and 51 at full moon. If the changes occurred equally at every period of the moon's age, about 49 would occur on each day of the lunar period; consequently more changes of weather occurred on the days of new and full moon than on the average of other days. It appears also, that in two cases out of every three, the change of weather at new and full is from rain to fine, the change from fine to rain occurring only once out of three times. Upon the whole, an examination of the phenomena at Geneva lends some support to the common opinion of the influence of new and full moon, but none whatever to any special influence of the first and last quarters.

Another mode of considering the effect of the moon is in relation—not to the actual precipitation of rain—but to the cloudiness of the sky, occasioned by the condensation of the watery vapour suspended in the air. In order to classify the observations on this point, Arago agreed to call a day "fine" if the sky were clear at seven in the morning, and at two and nine o'clock in the evening; and to apply the term "cloudy" if the sky were obscured at those times. He took sixteen years of observations at Augsburg, and found that at new moon there were 31 fine days, and 61 cloudy, at first quarter 38 and 57, at full moon 26 and 61, and at last quarter 41 and 53. These results agree pretty nearly with those before mentioned of Schübler's, which gave more rainy days in the week preceding full moon, than in any other week of the lunar month. The actual quantity of rain fallen, also agrees; so that whether we regard the probability of having a rainy day, the probability of having a cloudy day, or the quantity of rain, these observations by Schübler show the probability to be greater, at and near Augsburg, shortly before full moon, than at any other part of the month.

Schübler also corroborates the observations of Mädler, that a little more rain falls at and near perigee, than at or near apogee; that is, that the quantity of rain slightly increases as the moon approaches the earth. He found that in twenty-eight years, there have been 1169 rainy days in the weeks which have included the perigee, and 1096 in those which included the apogee. Pilgram's observations at Vienna gave a still more prominent exhibition of the fact, that more rain falls when the moon is nearest to, than when furthest from, the earth.

There have been too few extended and correct observations of weather, to admit of any undoubted conclusions being drawn; but on the whole, there appears some reason to believe, that on and shortly before the day of full moon, the weather is more rainy than at any other part of the month.

Barometrical Pressure.—Dr. Schübler has found at Berlin, that the barometer stands a minute degree higher

when the moon is in apogee than when in perigee. He also found with respect to the age of the moon, that the barometer is higher on the day of new moon, and lower two days after full moon, than at any other date of the moon's age. These differences of height are, however, exceedingly minute, amounting to no more than one-twelfth of an inch. From four years' observations made in Western Africa, where the atmosphere is not exposed to such fluctuations as in Europe, the days of greatest and least barometrical height have been found the same as at Berlin, viz., new moon, and the second day after full moon, but the amount of difference is only one-sixtieth of an inch. At the same place there has also been observed an effect produced by the varying *declination* of the moon; the barometer being lower when the moon is at the greatest northern declination, than at other declinations.

M. Flangergues, from a series of twenty years' observations at Viviers, found that the barometer was higher at last quarter, and lower when the moon is about eleven days old, than at any other period. These dates, it will be perceived, do not correspond with those at Berlin. He also found that the height is greater at apogee than at perigee. Astronomers use the term "quadratures" both for the first and last quarters, and "syzygies" both for new and full moon; and we shall therefore be understood when we say that from the observations of Flangergues at Viviers, of Poleni at Padua, and of Bouvard at Paris, it is found that the barometer is a trifle higher when the moon is in quadratures than when in syzygies. M. Arago compared all these observations together very carefully, and came to the conclusion that the barometer is affected at certain periods of the moon's age: and that this effect is not produced by the same attractive force which produces the tides of the ocean, but some other force, whose nature is at present quite unknown to us.

Temperature.—Dr. Mädler has found that the thermometer at Berlin is slightly higher when the moon is in apogee than when in perigee. He also perceived that the height is greater two days before the first quarter, than at any other period of the moon's age. The extremes of heat and cold occur less frequently between the new moon and the first quarter, than during the other parts of the period.

The reader may now inquire in what state is the question between the philosophers and the people? Does the moon exert the effect popularly insisted on? The labours of Arago have certainly caused some change in the view of the matter, for it appears extremely probable that *some* effect is produced by the moon on atmospheric phenomena. But on the other hand, the amount of this action is far too slight to produce the effects often attributed to the moon's influence. As to the prognostics which have been handed down from age to age for centuries, Arago shows that they are utterly valueless. Among them are the three following:—1. "If, when the moon is three days' old, the horns of the crescent appear clear and sharp, the sky will be serene during the whole of that month." 2. "If the upper horn of the crescent appears blackish in the evening, when the moon is about to set, we shall have rain during the wane of the moon; if it is the *lower* horn, there will be rain before full moon; if the *centre* of the crescent be blackish, the rain will come at full moon." 3. "If the moon, at four days' old, projects no shadow, expect bad weather." These prognostics, and many others of a similar kind, are from their very nature absurd, and ought to be utterly abandoned. The moon does appear to exert some influence on the weather, but not in such a way as to make these prognostics maintainable.

THE way to knowledge by epitomes is too strait, by commentaries too much about.

ON WILHEM'S METHOD OF TEACHING SINGING.

ADAPTED TO ENGLISH USE, UNDER THE SANCTION OF THE COMMITTEE OF PRIVY COUNCIL ON EDUCATION,

BY JOHN HULLAH,

I.

A VERY notable change has taken place during the present century, in the mode of imparting instruction to large bodies of pupils. Formerly a master had to undergo the toil of instructing each pupil separately; and too often one pupil was idle or worse than idle while the master was attending to another. When Dr. Bell and Mr. Lancaster, the one in connection with the Established Church, and the other distinct from it, founded their respective schools for the instruction of the poor, they adopted the system of division into *classes*, by which many pupils could be instructed simultaneously, each class being superintended by a monitor or assistant teacher.

To trace the progress of these schools, and of others on a similar system, is no part of our plan. We shall at once proceed to our object, viz., to detail the remarkable and interesting attempt now being made to teach VOCAL MUSIC on a similar plan. An observant individual can hardly fail to have remarked the movement which English society has lately made in this direction:—Choral Societies, Sacred Harmonic Societies, and other associations for the practice of vocal music, have been formed in great number, and are largely attended by persons principally of the middle classes. When this circumstance became gradually known and appreciated by the benevolent persons who desire to impart the blessings of education to the poor, it became a subject for thought, whether vocal music might not aid in elevating the moral character of the people. In an official document, to which we shall more particularly allude presently, it is well observed that,—

Vocal Music, as a means of expression, is by no means an unimportant element in civilization. One of the chief characteristics of public worship ought to be the extent to which the congregation unite in those solemn psalms or prayer and praise, which, particularly in the Lutheran churches of Germany and Holland, appear the utterance of one harmonious voice. One of the chief means of diffusing through the people national sentiments is afforded by songs which embody and express the hopes of industry and the comforts and contentment of household life; and which preserve for the peasant the traditions of his country's triumphs, and inspire him with confidence in her greatness and strength.

It is still more important to remark, that the degrading habits of intoxication which at one time characterized the poorer classes of Germany are most remarkably diminished since the art of singing has become almost as common in that country as the power of speech; and this improvement is in great part attributed to the excellent elementary schools of Germany.

The reader is probably aware, that a few years ago a portion of Her Majesty's privy councillors were appointed as a "Committee of the Privy Council on Education." The office of this Committee is to superintend certain arrangements arising out of an annual parliamentary grant for educational purposes; and their attention was after a time directed to the subject of vocal music in schools. The secretary to the Committee was empowered to make such inquiries both in foreign countries and in England, as would enable the Committee to form some plan of proceeding. In the first place, it was necessary to ascertain how far singing had been carried in our elementary schools, how far the national taste seemed to lead that way, and whether there are any obstacles, in the way of "voice" or "ear," to the attainment of moderate musical skill among us. In a "prefatory Minute," subsequently published by the Council, it is stated that:—

The information derived from the inspectors of schools, and from various other sources, had made the Committee of

Council acquainted with the fact, that vocal music has been successfully cultivated in comparatively few of the elementary schools of Great Britain. In the Sunday schools of great towns the children have commonly been taught to sing, in an imperfect manner, certain of the psalm and hymn tunes used in divine service. These tunes are learned only by imitation, from persons of little or no musical skill, and are therefore generally sung incorrectly and without taste. Thus the children acquire no power of further self-instruction, and little or no desire to know more of music.

It is stated, however, in the same "Minute," that though vocal music has been comparatively neglected in the elementary schools of England, there is sufficient evidence that the natural genius of the people would reward a careful cultivation. It is stated that in the northern counties of England, choral singing has long formed the chief rational amusement of the manufacturing population. The weavers of Lancashire and Yorkshire have been famed for their acquaintance with the great works of Handel and Haydn, with the part-music of the old English school, and with the old English melodies. In respect of "voice," and "ear for music," we shall have to offer a few remarks hereafter.

The Committee, being convinced that there was no vocal music, worthy of the name, practised in any of our elementary schools; and that our labouring classes are capable of learning and appreciating the beauties of this delightful recreation; set about inquiring what mode of instruction could be most fittingly introduced into schools. They sent their secretary to collect, from various parts of Europe, where music has been cultivated in elementary schools, the books most frequently used in teaching music. Such works were accordingly procured from Switzerland, Holland, the German states, Prussia, Austria, and France: and were then carefully examined, with a view to determine their relative fitness for the proposed object.

It was desirable that such a work should proceed by easy gradations, beginning with the simplest details, and progressing by degrees to those more difficult. The method of M. Wilhem, as pursued by that gentleman at Paris, seemed to the Committee the one most fitted for their purpose. M. Wilhem had instructed large numbers of persons in Paris on his plan, under the sanction of the Minister of Public Instruction, whose sanction also was extended to the work in which M. Wilhem's method is developed. The Committee of Council accordingly sent their secretary to France, accompanied by Mr. Hullah, a gentleman who had bestowed great attention on this subject. The report of those gentlemen being in every way satisfactory, Mr. Hullah was commissioned to prepare a "Manual," or Book of Instructions, which, while it adhered to the general principle of Wilhem's method, should be adapted to the particular wants of an English elementary school.

The general system pursued by M. Wilhem has been to instruct a certain number of monitors in Music, and then to give to each monitor the teaching of a small class of eight children. The Committee of Council thought it desirable, however, to adapt the system to the mode of instruction in one large class, as well as in sub-classes. In Paris, a body of 400 artisans are being instructed in the sub-class or monitorial method, one monitor being appointed to every eight learners, who assemble round a large printed tablet, on which some of the instructions are given. The Committee have caused similar tablets to be prepared for the English schools; and have further authorised the publication of Instruction Books, some adapted for the use of both master and scholar, and some for the scholars only.

While these measures were in progress, steps were taken for the establishment of a "Singing-School for Schoolmasters." It is plain that unless the master of an elementary school be competent to teach singing, and to make it part of the regular school-routine, the general introduction of singing into the school could hardly be

accomplished. The Committee of Education, though they did not feel justified in applying any part of the parliamentary grant to this purpose, nevertheless gave their full sanction and approval to the plan. Some liberal friends to the cause of education subscribed sufficient funds to set the matter on foot; and at length, on the 1st of February, 1841, a "Singing-School for School-Masters" was opened at Exeter Hall, under the immediate superintendence of Mr. Hullah. The experiment was so novel, and the desired result so important, that it was seen to be necessary to make an extremely low charge for admission to the school; the students, who were confined to masters and teachers in elementary schools for the humble classes, were charged fifteen shillings for the complete course of sixty lessons. As it is a part of the plan that all the pupils should progress simultaneously, no new pupils could enter the class after it had commenced. To admit other applicants, therefore, another class was formed on the 2nd of March; and a third on the 22nd of March. All these classes belonged to the School for School-Masters, but as the object in view applies equally to both sexes, a "Singing-School for Schoolmistresses" was formed on the 24th of March, under precisely the same regulations as the others.

These four classes, thus established, continued their course of studies during the greater part of the past year; and much curiosity was excited to observe the degree of progress made by the pupils. On this point we shall have to speak hereafter; but it may here be observed, that at the conclusion of the course of study prescribed to the first class, another was formed to which admission could be gained by persons not belonging to the scholastic profession. At the present time, Exeter Hall is, three evenings in the week, the busy scene of a vocal discipline which would have excited no small surprise a few years ago.

We shall endeavour in a future number, to give some idea of Wilhem's method, and of the chief differences between it and the methods commonly followed. We here conclude, therefore, with an extract from the "Prefatory Minute of the Committee of Council on Education," prefixed to the work used in these schools*, explanatory of the sort of publications employed in the development of the system:—

The Committee of Council have now published only the first part of the Course of Instruction. This first part consists of *Exercises* and *School Songs*, printed in two forms, viz.: on tablets for the use of the monitorial drafts, [i.e., sub-classes of eight pupils each, taught by a monitor,] and in a royal octavo edition for the use of schoolmasters and their assistants. It comprises those portions of a course of elementary instruction in vocal music, which a master of moderate skill may easily succeed in communicating to an ordinary elementary school. The music is all of a comparatively simple character; it is arranged in synthetic order, and words have been adapted to it, chiefly suitable to the use of children in elementary schools, and therefore to be denominated "*School Songs*." The second part of the course will encounter some of the greater difficulties of the art, and will be adapted to the use of normal and training schools, and those classes of young men which it is desirable to form, in order to continue the cultivation of vocal music beyond the period when the children of the working classes ordinarily attend elementary schools. The words adapted to the music in this part of the course will chiefly be such as may inspire cheerful views of industry, and will be entitled "*Labour Songs*." To this will succeed such religious music as it may be deemed desirable to furnish for the use of elementary schools.

* *Wilhem's Method of Teaching Singing*, adapted to English use, under the Superintendence of the Committee of Council on Education, by JOHN HULLAH.—J. W. Parker, 1841.

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